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THE HEROES OF THE LAST ALLIANCE FACE THE DARK LORD!

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Isildur™'s Bane

In the aftermath of the terrible Battle of The Last Alliance, Isildur took The Ring from Sauron's remains. Elrond tried to convince the young king to destroy it for the sake of Middle–earth, but Isildur was seduced by its power and kept it for himself.

When Sauron forged The One Ring, he invested in it a portion of himself, so that as long as it endured so too would the Dark Lord's spirit. When Isildur cut The Ring from Sauron's hand and ended the Battle of The Last Alliance, he could not resist the lure of The Ring. Against the counsel of the Elves, he chose to keep The Ring for himself, believing he could use its power as his own. But The Ring has a will all of its own and Isildur was deceived. At the Battle of Gladden Fields, The Ring betrayed Isildur. Outnumbered by Orcs and separated from his Men, he tried to flee across the River Anduin. There, struggling through the water, The Ring slipped from his finger, exposing him to the enemy archers. As Isildur's arrow-filled body sunk into the river, The One Ring was apparently lost in its murky waters.

In this Pack's Playing the Game, we detail the forces of Gondor in the Second Age, including Elendil and his son Isildur. We also present the concluding part of our 'Last Alliance' Battle Report, in which Sauron stands poised to crush the forces of Good. In the Painting Workshop, we show you how to paint your Isildur figure and, in the Modelling Workshop, you will learn how to create mountainous Mordor terrain.

> *'It betrayed Isildur to his death. And some things that should not have been forgotten were lost.'*
>
> GALADRIEL™

◄► WEAKNESS OF MEN

Isildur ignored the advice of Elrond and kept The Ring as his own.

Men of The Last Alliance

The Men of the Second Age fought fiercely alongside their Elven allies to defeat the Dark Lord Sauron. In this Pack's Playing the Game, we present the rules for the Men of Gondor in the Second Age, including their lords Elendil and Isildur.

During the Second Age, the race of Men had forged for themselves mighty kingdoms in the lands of Middle-earth. Elendil, greatest of the Kings of Men, had founded the realm of Gondor, a proud and noble kingdom peopled by Men of courage and honour. When Sauron's shadow fell upon them, the Gondorians were swift to take up arms against the Dark Lord and his armies. Under the guidance of Elendil and his son Isildur, the warriors of Gondor fought bravely against the forces of Mordor, helping the Elves to drive back Sauron's minions. Here we present the rules for using the Men of the Second Age in your Battle Games, including their greatest heroes, Elendil and Isildur.

◄ MEN OF COURAGE
The Men of The Last Alliance bravely face the countless hordes of Mordor.

The Last Alliance

Throughout the last years of the Second Age, Men and Elves fought side by side against the Dark Lord's minions many times. To represent this coalition of races in your Battle Games, it is entirely appropriate to create a force by mixing troops from this Playing the Game and the 'Elves of The Last Alliance', included in Pack 45. When combining these forces – although not essential – it is quite in keeping for each contingent to include at least one Hero of their own race, reflecting their personal leader.

◄ BROTHERS IN ARMS
The Last Alliance of Men and Elves mirrors the friendship of Elendil and Gil-galad.

Captain of Gondor (Points Value: 45)

The Captains of Gondor were bold and courageous individuals, well versed in the ways of war. On the battlefield, they led by example – their great skill at arms and commanding presence was vital to the Gondorian army.

F	S	D	A	W	C	Move	M	W	F
4/4+	4	4	2	2	4	14cm/6"	2	1	1

Wargear:
Sword (hand weapon)
Armour

Options:

Shield	5 points
Bow	5 points

Man of Gondor Banner Bearer (Points Value: 31)

Veteran warriors were often given the honour of carrying the standards of Gondor. These hardened fighters were proud to lead their brave countrymen into battle beneath their billowing banners.

F	S	D	A	W	C	Move	M	W	F
3/-	3	4	1	1	3	14cm/6"	-	-	-

Wargear:
Banner
Armour

Special Rules:
Banner Bearer (The full rules for banners are presented in Pack 34)

Swordsman of Gondor (Points Value: 7)

The Men of Gondor were no strangers to war and had honed their combat skills over long years of conflict. Above all, these proud warriors fought for the glory of their beloved kingdom of Gondor.

F	S	D	A	W	C	Move	M	W	F
3/4+	3	4	1	1	3	14cm/6"	-	-	-

Wargear:
Sword (hand weapon)
Armour
Shield

Spearman of Gondor (Points Value: 8)

Gondorian spearmen are trained to form tight units, striking out with their weapons over a wall of shields. These units aid other soldiers on the battlefield and present a fearsome challenge for enemy troops.

F	S	D	A	W	C	Move	M	W	F
3/4+	3	4	1	1	3	14cm/6"	-	-	-

Wargear:
Spear
Armour
Shield

Archer of Gondor (Points Value: 7)

The armies of Gondor are filled with ranks of well-trained archers, capable of sending a hail of arrows into the ranks of their enemies. These skilled warriors provide invaluable support for the army's swordsmen and spearmen.

F	S	D	A	W	C	Move	M	W	F
3/4+	3	4	1	1	3	14cm/6"	-	-	-

Wargear:
Bow
Sword (hand weapon)
Armour

Elendil (Points Value: 165)

High King of Gondor, Elendil was one of the greatest heroes of the Second Age. With his unflinching courage and strength, he forged the realm of Gondor into a mighty kingdom. In battle, the old king was a fearsome foe, wielding the sword Narsil with an ease that spoke of long years of fighting.

F	S	D	A	W	C	Move	M	W	F
7/-	4	7	3	3	6	14cm/6"	3	3	1

Wargear:
Heavy Armour
Narsil (hand weapon)

Narsil

This sword was forged by the Elves in the First Age and was both a potent weapon and a symbol of Elendil's authority. Using this great weapon, Elendil may call a Heroic Combat once in each Fight phase, without needing to expend any points of Might.

➤ KING OF MEN
Narsil allows Elendil to call a 'free' Heroic Combat each turn.

Isildur (Points Value: 100)

Isildur was a great warrior and leader of Men like his father Elendil. After the battle of The Last Alliance, he spurned the advice of Elrond and took The Ring of Power for his own, a decision that would ultimately lead to his demise.

F	S	D	A	W	C	Move	M	W	F
6/	4	7	3	3	6	14cm/6"	3	1	2

Wargear:
Heavy Armour
Sword (hand weapon)

Options:
The Ring No points cost
(see Pack 25's Playing the Game)

The Last Alliance

Turns 3-4

Last Pack, Darron and Owen made the opening moves in their battle between Sauron and the forces of Good. Here we present the conclusion to our Battle Report.

Battle Report – Part 2

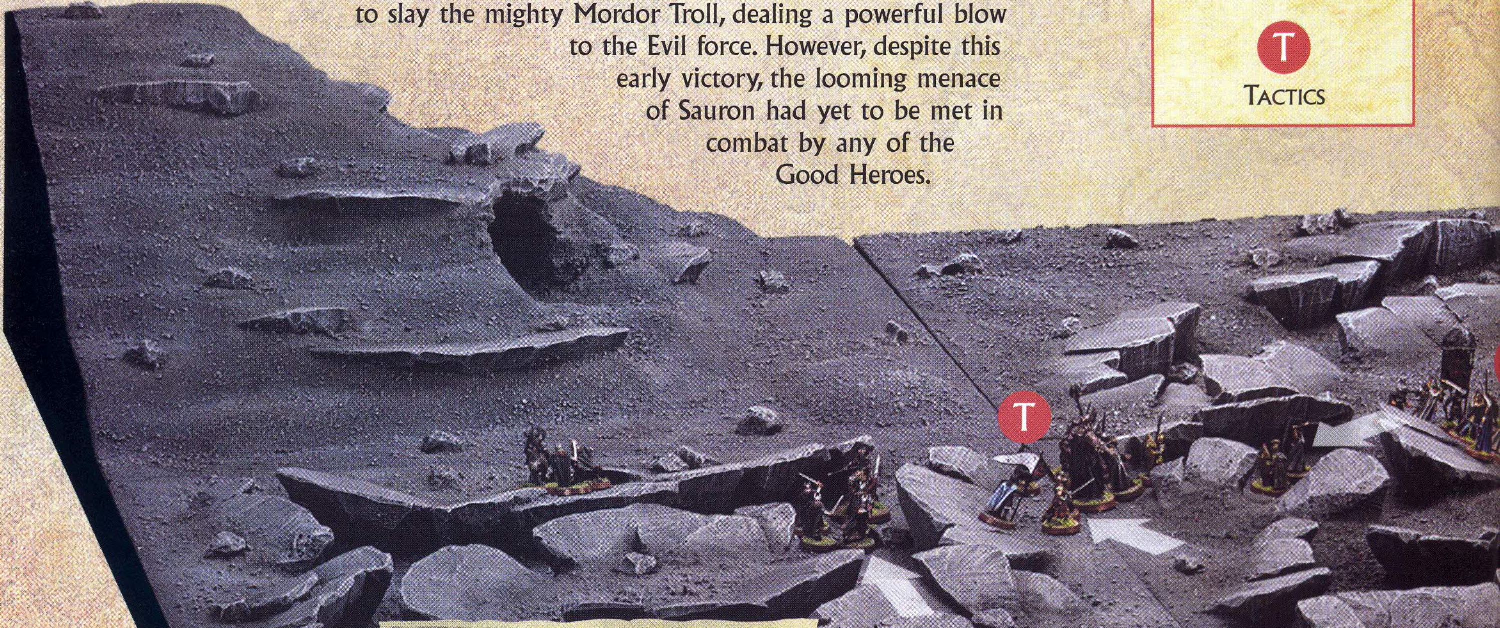
In the first part of 'The Last Alliance' Battle Report, the warriors of Sauron had descended upon the army of the Free Peoples. With frightening speed, the Evil forces had closed the distance between the two armies and fighting had erupted all across the board, as Men and Elves struggled with the hordes of Orcs. With a combination of skill and luck, Gil-galad and his Elves managed to slay the mighty Mordor Troll, dealing a powerful blow to the Evil force. However, despite this early victory, the looming menace of Sauron had yet to be met in combat by any of the Good Heroes.

Key

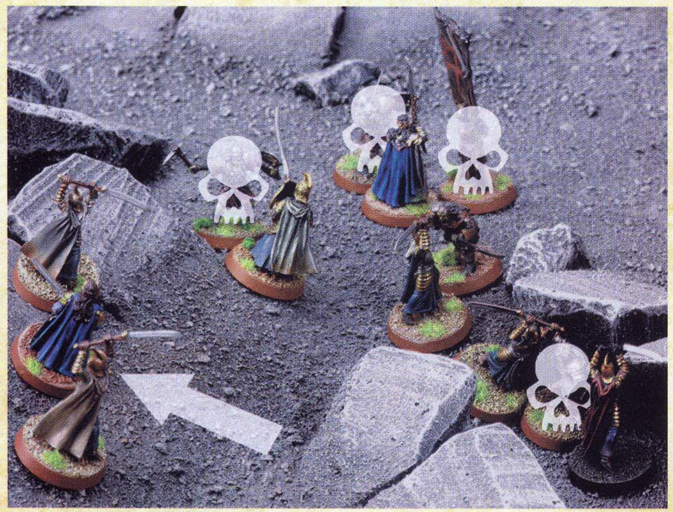
⇨ Good side moves

→ Evil side moves

T Tactics



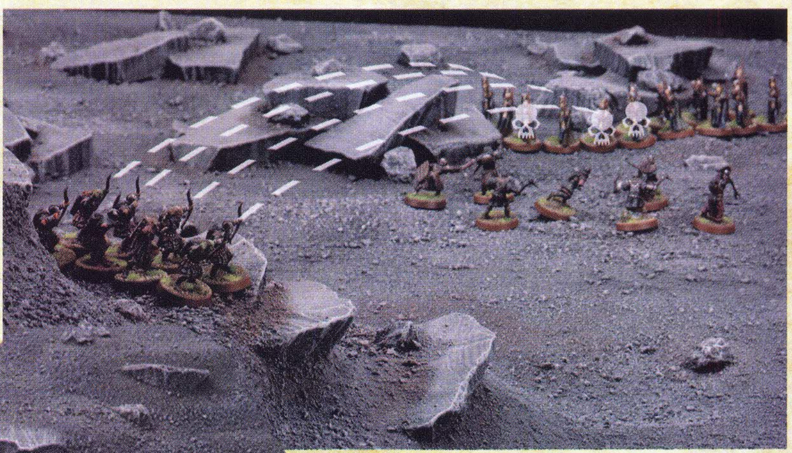
Elven Skill

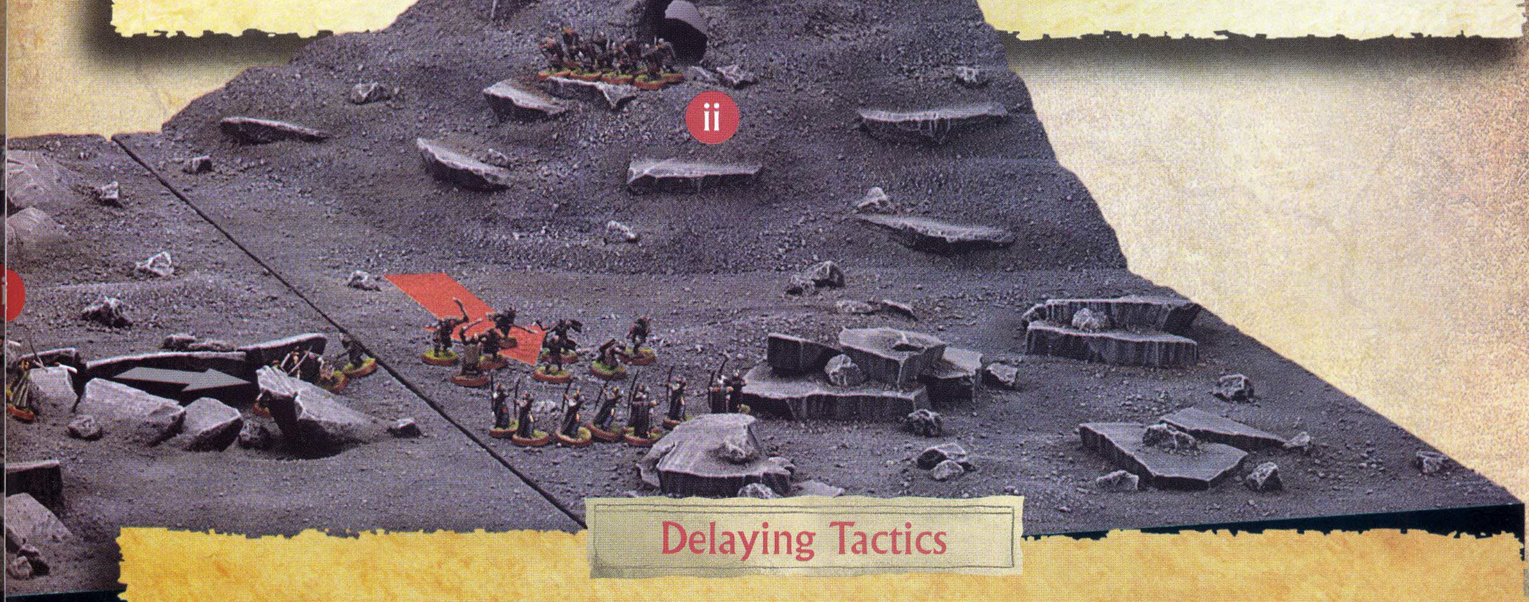


i In the centre of the battlefield, Gil-galad and his Elves continued to carve a bloody swathe through the attacking Orcs. Those Orcs that had survived the initial counter-attack and the death of the Troll found themselves outnumbered and cut off from their fellows. During the fighting, Gil-galad personally cut down the Orc Banner Bearer, removing its important benefit for the forces of Evil. With the way cleared of enemies, Elrond began racing across the board towards Sauron, to assist Elendil and Isildur against the Dark Lord.

Hail of Arrows

ii With the battle around Gil-galad raging on, the Good archers continued to rain arrows onto the approaching Orcs, felling another three of the creatures with their deadly accuracy. This prompted the Orc bowmen, deployed high on the mountainside, to turn their attention to the Elven archers. In a withering hail of arrows, their volley fire claimed three of the Elves, proving that Orc archery is not to be underestimated.





Delaying Tactics

T *Darron* – 'With only Elendil and Isildur in a position to face Sauron in combat, I knew I would have to buy myself some more time to get Elrond and Gil-galad closer. I decided the time was right to use my remaining Strategies. When I called a Heroic Move with Isildur, which was countered by Sauron, I used Tipping the Balance to ensure I would automatically win the roll off and move first. This, combined with Commanding Presence – which meant I could charge Sauron without fear of his Terrifying Aura – allowed me to tie the Dark Lord up with a single warrior at a time, while Elendil and Isildur finished off the Orcs and I awaited the arrival of the rest of my Heroes.'

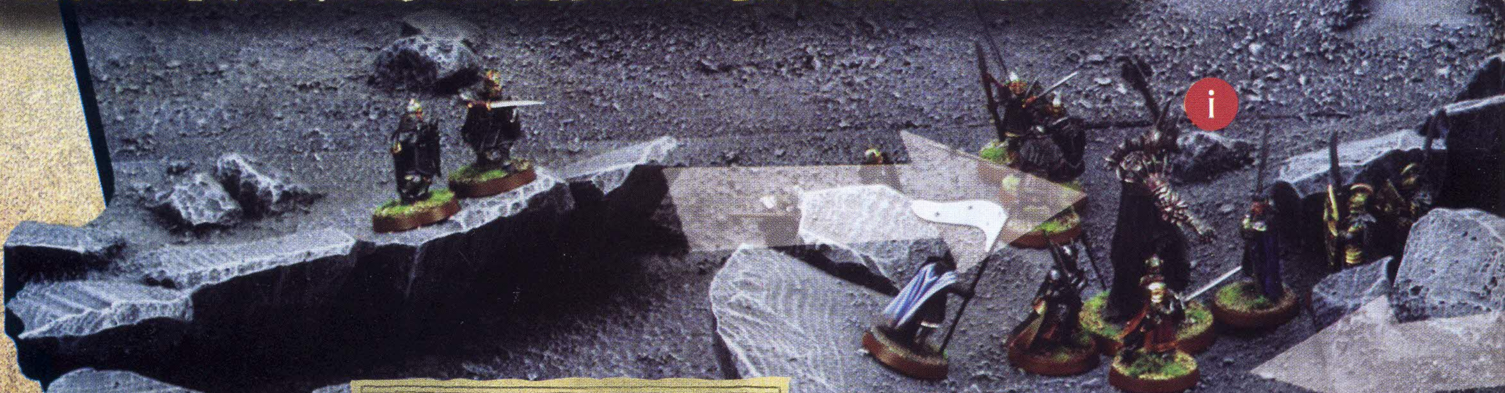
Fury of the Dark Lord

Turns 5-6

As the battle intensified and the number of warriors on both sides dwindled, the showdown between Sauron and the heroes of The Last Alliance approached.

Converging on Sauron

i On the right flank, the last of the Warg Riders was slain, freeing the warriors of Gondor to come to the aid of their king. This was mirrored across the board as those Good warriors that could be spared rushed to join the growing battle that was gathering around Sauron. Elrond and Gil-galad both moved toward this battle, well aware that its outcome would mean victory or defeat.



Lucky Shooting

ii The Orc archers continued to be a menace to the forces of Good, indiscriminately picking their targets amidst the swirling mêlée, in the hope of softening up some of the Good Heroes before Sauron dealt with them. Against the odds, the eight Evil archers scored no less than two wounds on Elrond, sending the noble Elf ducking for cover. This would limit his effectiveness when the time came for him to face the Dark Lord's wrath, with but a single wound remaining.

Archers in Combat

iii Away from the gathering struggle with Sauron, the Orcs, Elves and Men still battled on. Led by their Orc Captains, the remaining Orcs charged into the fray. Even with their Might, the Captains could do little to turn the combat in their favour and the Good warriors quickly began to slay the remaining Orcs. Though the Orcs had done their part in reducing the number of Good warriors, it seemed that whatever chance the Evil force had of victory now rested with Sauron.

Terrifying Evil

T *Owen* – 'With the battle around Sauron joined, I needed to make good use of the Dark Lord's abilities if I was to have a hope of defeating the powerful combination of Heroes arrayed against me. This meant whenever Sauron won priority, I used his Chill Soul spell to try to wound one of the Good Heroes, before charging Gil-galad – the only Good Hero immune to Sauron's Terrifying Aura. This forced all the other models to pass a Courage test if they wanted to join the fight and aid the Elven King. My tactic ended up working against Isildur, who failed his test and ran from the combat, denying the Good side his Attacks and Might.'

The Final Struggle

Turns 7-12

With the Evil force all but destroyed, the outcome of the battle was to be decided in the fight between the towering Dark Lord and the heroes of The Last Alliance.

Mighty Heroes

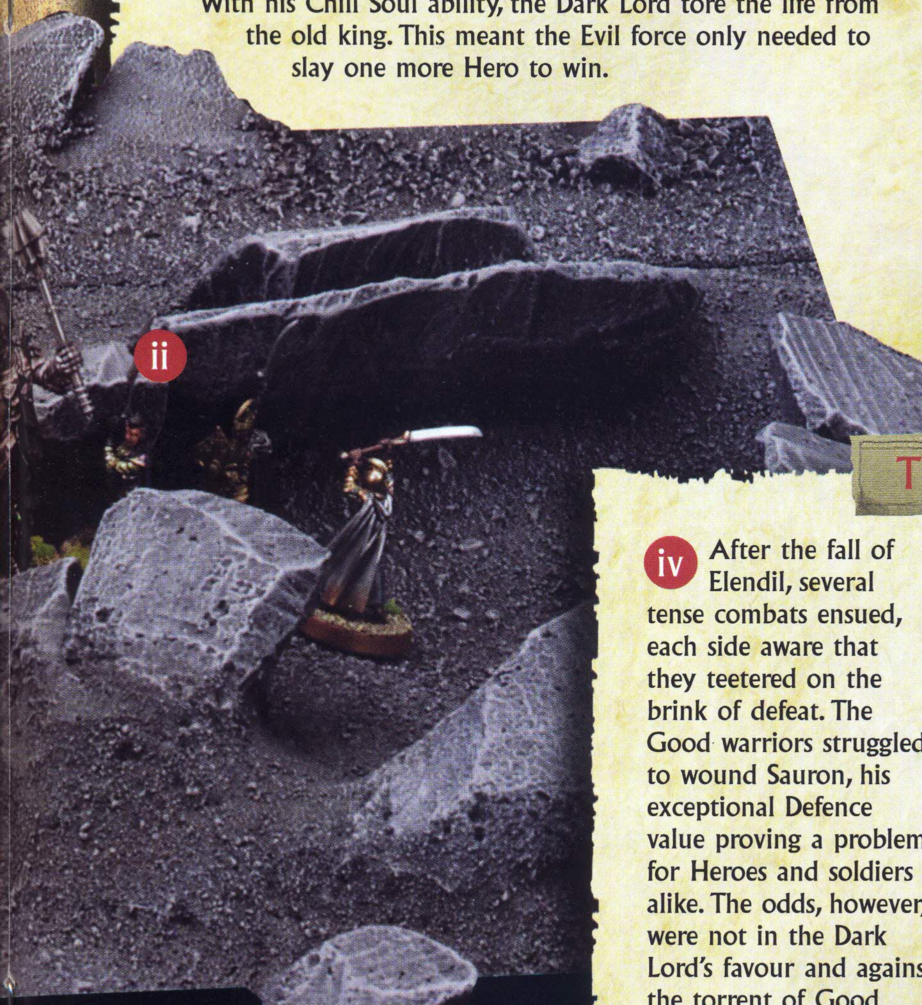
i With the Evil army no longer a threat, the Good Heroes prepared to face Sauron. Elendil, Isildur and Gil-galad – with aid from the wounded Elrond and the remaining Men and Elves – threw themselves into combat with Sauron. Already the Dark Lord had pushed back the forces of Good several times, but now they had him surrounded and trapped. Also, all four of the powerful Good Heroes had been brought to bear. With 16 dice against Sauron's three, the forces of Good won the combat and managed to inflict six wounds. However, The Ring proved its worth and Sauron saved his last wound twice, denying the Good side victory.

The Power of The Ring

ii Despite the numbers arrayed against him, Sauron refused to be defeated. Although the Dark Lord only had three attacks, his high Fight Value meant that a single score of a 6 would win the combat and allow him to use his awesome Unstoppable ability to strike all those in contact, including any supporting models with spears. Several times Sauron managed to win, his brutal strikes scoring wounds on Elendil and Isildur as well as slaying the Elf Captain and no less than four supporting Elves and Men. If the forces of Good could not bring down the Dark Lord quickly, then soon there would be no one left to oppose him.

Elendil Falls

iii As the combat progressed, the Good Heroes were slowly worn down. For every combat the Good side won and failed to finish Sauron, the Dark Lord would strike back, wounding and killing those around him. Miraculously, Elrond escaped harm, while both Elendil and Isildur were reduced to their last wounds, using their Fate to stave off death. However, the King of Gondor's luck finally ran out when Sauron won priority, allowing him to use his magic. With his Chill Soul ability, the Dark Lord tore the life from the old king. This meant the Evil force only needed to slay one more Hero to win.



The End of Sauron

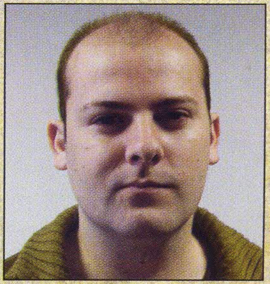
iv After the fall of Elendil, several tense combats ensued, each side aware that they teetered on the brink of defeat. The Good warriors struggled to wound Sauron, his exceptional Defence value proving a problem for Heroes and soldiers alike. The odds, however, were not in the Dark Lord's favour and against the torrent of Good attacks he was having a hard time winning combats. Finally, the luck of the Good side turned and the combined Heroes and warriors managed to score four wounds on their mighty opponent. Both sides held their breath as the dice were rolled to see if The Ring would save Sauron once again. However, the Dark Lord's time had come – one of the dice scored a 1, spelling his undoing. Sauron had been defeated and Good had triumphed!

Conclusions

With the fall of Sauron, the forces of Good are victorious and the Battle of The Last Alliance comes to an end. As the dust settles, Owen and Darron reflect on the outcome of the game and how the Dark Lord met his end.

THE FORCES OF EVIL

Owen – 'Sauron defeated! With my entire army destroyed, I had hoped that the Dark Lord's incredible resilience could still win the game for me, but it was not to be. With hindsight, I may have placed too much faith in Sauron's abilities and not enough in my humble Orcs. This is an important lesson – that Heroes alone, though powerful and quite capable of tipping a game in your favour, still need a solid group of warriors to back them up. Sauron could also have benefited from the presence of one of the Orc Captains to call Heroic actions, allowing me to save the Dark Lord's Might for combat.'



◄ LEADER OF EVIL
Owen's force of Evil warriors faltered in the face of The Last Alliance.

Sauron, Lord of Evil

'Despite his great strength, Sauron can still be defeated if he is not supported by his lesser minions. This was where the battle turned against me, when the Orcs had been killed and Sauron found himself surrounded and trapped, facing no less than five Heroes. If Sauron had been fighting any of these Heroes individually, he would have easily overwhelmed them. However, as he was manoeuvred into a position without support, he was struggling even to win a round of combat. Nevertheless, even on his own, Sauron did prove how powerful a character he was, slaying the majority of those who dared to stand against him and coming close to defeating the forces of Good all by himself.'

► UNSTOPPABLE!
Even outnumbered and alone, few creatures can face the might of Sauron.

Fighting in Mordor

'Another deciding factor of this battle was the terrain. While on the surface the expanse of Mordor appears a flat and grey wasteland, it is in fact riddled with broken gullies and tumbled boulders. I found that when my forces closed with the lines of defenders, they were broken into small, tight groups, making it more difficult for me to bring my numbers to bear. The Mordor Troll especially suffered when it charged though a gap only just large enough for it to fit and found itself facing off unsupported against Gil-galad and five of his Elven warriors.'

◄ DEADLY GROUND
Hindered by the broken ground, the Orcs could not aid the Troll.

THE FORCES OF GOOD

Darron – 'Killing Sauron was all I had to do to win but that was easier said than done! This enjoyable game was made challenging by having to deal not only with Sauron but also with his minions. The plan of using my Strategies to gain the advantage against the Wargs on my left flank paid off, halting their threat early on, while my archers on the other flank did sterling work against the onrushing Orcs.'

◄ GOOD GENERAL
Darron led the forces of Good to victory.

► KING OF THE ELVES
Gil-galad slays the Mordor Troll, with the aid of his Elven warriors.

Elven Skill

'In the centre, the Mordor Troll was a definite worry. This beast could make mincemeat of all my warriors, especially if supported with more Orcs and a banner. However, when Owen moved the Troll between two rocks, isolating the hulking monster from its comrades, it was too good an opportunity to miss. Gil-galad was in a position to charge him and, with his Fight value of 8, managed to win, allowing me to spend Might on scoring wounds. The death of the Troll in the early stages of the game was a turning point, as without it Owen was left with only Sauron having any real hitting power.'

Facing the Dark Lord

'The team of Elendil and Isildur – father and son – did a really good job of controlling the battle around Sauron. Instead of charging them straight into combat with the Dark Lord, I used them to clear away the surrounding Orcs, while unfortunate Gondorian soldiers were sent alone to keep Sauron busy. Later, I was able to time my main attack on Sauron, bringing all my available forces against him simultaneously and giving me the best chance to defeat him.'

▲ DELAYING THE DARK LORD
Elendil and Isildur kill the Orcs aiding Sauron.

TOP TIP

The terrain played an important role in this battle. It allowed Darron to isolate the Troll while Owen used it later to protect Sauron from receiving too many attacks. Never forget to look at the terrain on a battlefield and see how you can use it to your advantage, while minimising any problems it might cause for your own force.

Isildur™

After the slaying of his father by Sauron during the Battle of The Last Alliance, Isildur took up the broken sword Narsil and, in a desperate final act, defeated the Dark Lord. Here we show you how to paint the Isildur miniature included with this Pack.

When all seemed lost for The Last Alliance, Isildur cut The One Ring from Sauron's hand, bringing victory over Mordor. However, disregarding the advice of Elrond, he kept The Ring for himself rather than destroy it. Unbeknown to Isildur, this would not only bring about his demise, but set in motion events that would not be resolved for thousands of years, until the time of the War of The Ring.

Isildur is mostly painted like the Elendil figure from Pack 46. The main difference is that Isildur does not wear a cloak like Elendil's. However, more of his robes are visible, which provides the opportunity to add a pattern around the edges, presenting the painter with an interesting challenge.

◄ SON OF THE KING
Although he overcame the power of The One Ring, it would eventually lead Isildur to his doom.

PAINTING ESSENTIALS

PAINTS REQUIRED

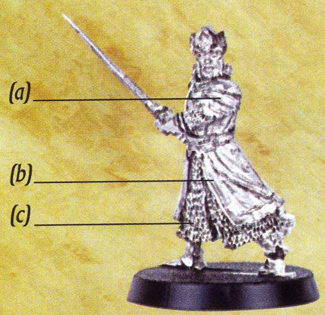
DWARF FLESH
BESTIAL BROWN
ELF FLESH
SCORCHED BROWN
CHAOS BLACK
BLEACHED BONE
TIN BITZ
BOLTGUN METAL

CHAINMAIL
MITHRIL SILVER
BLUE INK
BLACK INK
BROWN INK
TERRACOTTA
SNAKEBITE LEATHER
YELLOW INK

BLOOD RED
VOMIT BROWN
RED INK
SHINING GOLD
BURNISHED GOLD
DARK FLESH

LAYERS OF CLOTHING

On many figures, the clothing and armour tend to lie in layers, with each item being overlapped by the one worn above it. When painting one of the lower layers, it is easy to accidentally get paint on those that overlap it. For this reason, it is often a good idea to paint the inner layers of clothing and armour first and work your way out. This can mean not painting similarly coloured areas of the figure at the same time. For example, Isildur wears a layer of chainmail under his robes, then plate armour over it. Consequently, after painting Isildur's face, it is sensible to paint the chainmail, followed by the robes, then the armour plates. Any time lost not painting similarly coloured parts simultaneously will be made up by not having so many mistakes to rectify.



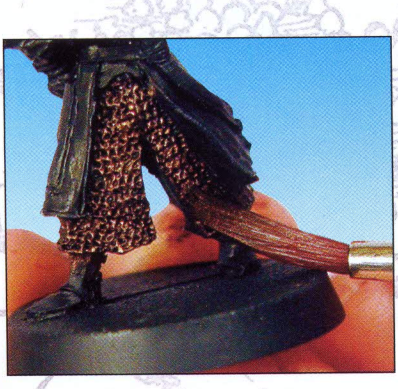
▲ *Isildur's clothing forms three distinct layers, the plate armour (a), the robes (b) and the chainmail (c). These can be tackled one at a time to simplify painting.*

1 Isildur's Face

Begin by painting the figure's face with Dwarf Flesh, followed by a wash of thinned-down Bestial Brown. After resetting the base colour, highlight all the prominent parts of the face – the brow, nose, cheekbones and lower lip – with Elf Flesh. Give Isildur's beard and hair a coat of Scorched Brown mixed with a little Chaos Black. Following this, dry-brush both with a lighter shade, made by adding Bleached Bone to the mix.

◄ *As well as adding shading, the dark wash will help outline the face against the helmet.*

► *When dry-brushing the beard, be careful that you do not get paint on the figure's face.*



◄ *The Tin Bitz base colour makes the overall appearance of the armour warmer than if you were to just use shades of silver.*

2 Chainmail

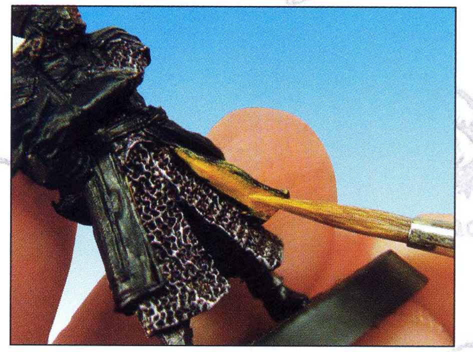
To really bring out the texture of the chainmail, you can dry-brush it several times with progressively lighter colours, using less paint on your brush with each successive dry-brush. As well as picking out the texture, this will serve as highlighting on the sections of the figure covered with mail. Begin by dry-brushing all the mail-clad areas with Tin Bitz. Next, dry-brush all but the most recessed parts of the chainmail with Boltgun Metal. Follow this with an even lighter dry-brush with Chainmail and then, finally, a dry-brush with Mithril Silver on the most prominent areas. A thin wash of equal parts Brown, Black and Blue inks can be applied to add definition to the links. Once this is dry, a final light dry-brush of Mithril Silver will accentuate the detail.

► *Keep the final dry-brush near the edges of the chainmail to keep them clearly defined.*

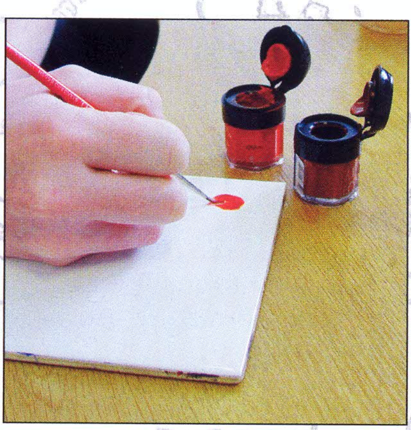
► *Your Isildur model is now ready to have the next layer of clothing painted.*

3 The Inner Robes

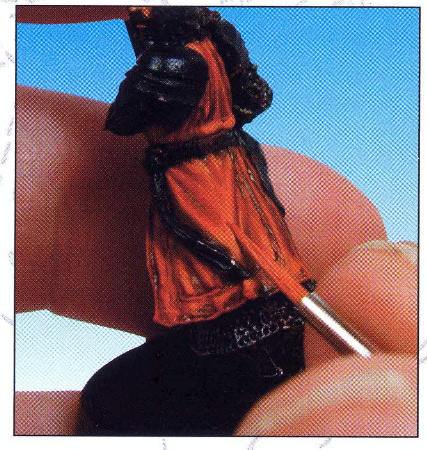
The lining of Isildur's robes is a pale, off-white colour, contrasting with the strong red of the outer part of the robe and metallic armour on the rest of the figure. Begin with a coat of Vomit Brown. You will probably need to apply at least two or three thin layers in order to properly cover the black undercoat. Highlight this first with a layer of Bleached Bone mixed with Vomit Brown, then with pure Bleached Bone.



Take care not to go over the chainmail painted in the previous Step.



Mixing the base colour using Terracotta helps to tone down the very strong colour of the Blood Red, preventing the model from looking too bright.



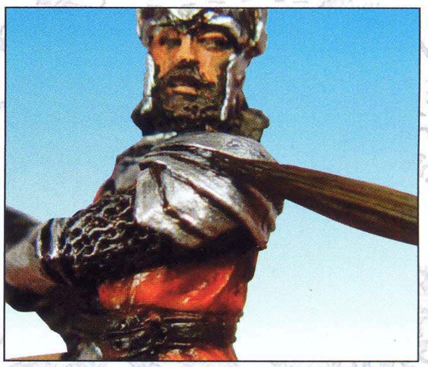
Be careful not to add too much Vomit Brown for the highlight, or you risk giving the robes a pinkish appearance.

4 The Outer Robes

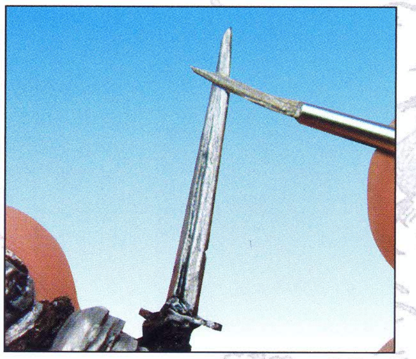
Isildur's outer robes are the same bright, rich red as those of his father. Begin by applying a base colour mixed from equal parts Blood Red and Terracotta. Apply a wash with a thinned-down mix of Brown and Red inks, then reset the base colour. Using the layering technique, build up highlights on the robes beginning with Blood Red, then add Vomit Brown for the final highlights. After this, you can tone down the highlights and enrich the colour of the robes by applying a wash of Red ink. A coat of matt varnish on the robes will stop them from appearing too shiny after the final ink wash.

5 The Armour and Sword

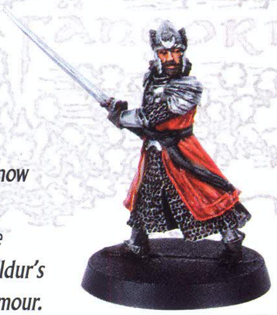
Isildur's plate armour is painted in essentially the same way as his chainmail. However, since the surfaces on the plates are smooth and flat, layering is a more suitable technique to use here, rather than dry-brushing. Begin by painting all the armour plates with Tin Bitz. Next, build up highlights using layers, first of Boltgun Metal, then Chainmail and, finally, Mithril Silver. After this, mix equal parts Black, Brown and Blue inks and apply this as a thinned-down wash to all the armour plates. Add a final highlight of Mithril Silver to pick out the edges of the armour plates. The same techniques can be applied when painting Isildur's sword.



Make sure you don't overload your brush when applying the wash, or you risk ink running onto the parts of the model you have already painted.



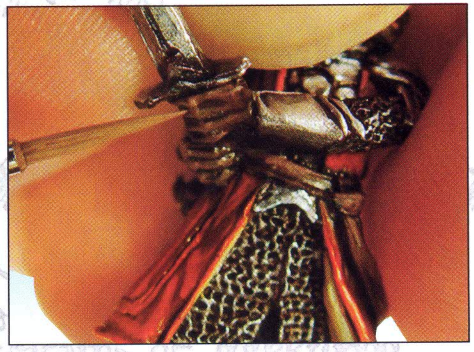
Use the final highlights on the edge of Isildur's sword to give it a sharp, deadly appearance.



All that now remains is to paint the fine details on Isildur's robes and armour.

6 Additional Details

Give Isildur's belt, scabbard, boots and gloves a coat of Scorched Brown as the base colour. Next, apply a wash using thinned-down Brown ink. Reset the base colour, then apply highlights with an equal mix of Scorched Brown and Dark Flesh. You can add further definition to the most prominent parts of these areas, mixing in a little Bleached Bone with your highlight colour. If you wish, you can pick out the detailing on the scabbard with Shining Gold.



➤ *The highlights on the fingers of the gloves serve to add definition to the model's hands.*

➤ *The final highlight will emphasise the patterns of ornate areas, such as the decoration on the helmet.*

7 Armour Decoration

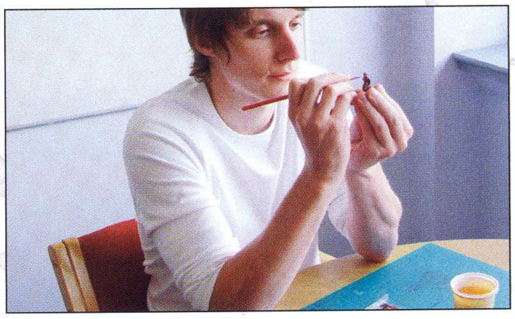
Give the decorative edging on the armour and the details on the helmet a base colour of Tin Bitz. Next, add a layer of Shining Gold, leaving Tin Bitz visible where the edging meets the rest of the armour to add definition. Finally, add another highlight with Burnished Gold to the very edges of the decorative areas.

8 Robes Decoration

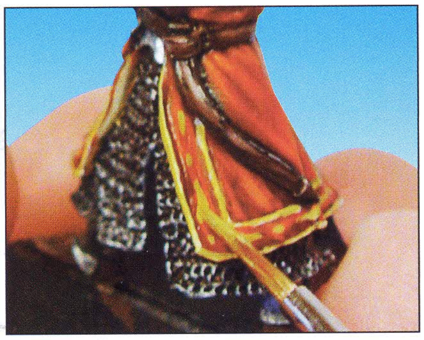
Although it may appear complicated, the patterning on Isildur's robes can be achieved using a fairly simple technique. When painting fine details such as this, it is important to ensure that your paint is mixed to the appropriate consistency. If it is too thin, it will not form neat lines, while if it is too thick, it will not flow off your brush neatly and the detail will be painted on too thick. Before painting the decoration onto your model, it's a good idea to experiment with different consistencies of paint until you achieve the right balance of paint and water.

Begin by mixing Bleached Bone with a little Snakebite Leather and apply this to the sculpted detail around Isildur's robes. The pattern is formed simply by alternating short lines with dots, painted between the two sculpted lines. The two most important factors in ensuring a neat finish are patience and a steady hand. Once you are happy with the pattern on the robes, carefully paint over it with slightly thinned Yellow ink to give a brighter, richer colour.

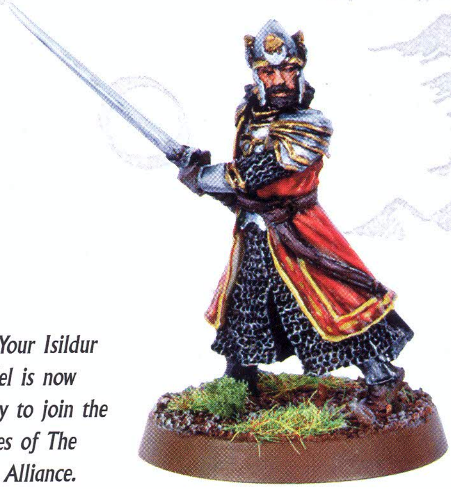
RECAP



➤ *Resting your arms on a stable surface, such as the table, will help keep your hands steady when painting.*



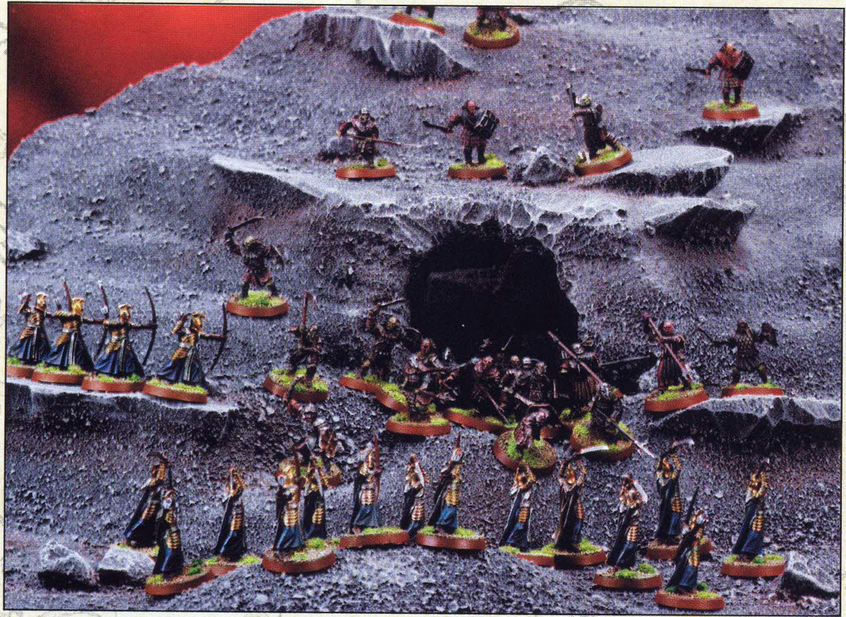
▲ *Keeping your paint the right consistency will make painting the pattern on the robes much easier.*



➤ *Your Isildur model is now ready to join the forces of The Last Alliance.*

Mountains of Mordor™

The lands of Mordor are filled with mountains and ashen hills, making the realm all but inaccessible to outsiders. Within these mountains live the various beasts of Mordor – creatures of immense power and malice, such as Trolls and the monstrous Shelob.



In previous Packs of *Battle Games in Middle-earth*, we have looked at how to create a themed Mordor terrain board using modular sections. In this Pack, we show you how to add two mountain board sections and, to include extra variety in the board, we will create caves within these mountains, such as those used as a lair by Shelob. These caves will be built so that you can play scenarios inside them, or lay ambushes for unsuspecting warriors. Be aware that this project does require an especially large quantity of polystyrene.

◄ IMPOSING TERRAIN
Huge, ashen mountains and the volcanic landscape make Mordor the most inhospitable realm in Middle-earth.

YOU WILL NEED

In addition to the usual Modelling Essentials detailed in Pack 35, you will need:

14 2½CM/1" THICK EXPANDED POLYSTYRENE TILES (APPROXIMATELY 60CM/2' SQUARE)

SANDPAPER

SMALL STONES

DRESSMAKING PINS

PLASTER FILLER

MODELLING SAND AND GRAVEL

TEXTURED MASONRY PAINT

5CM/2" WIDE DUCT TAPE

CHAOS BLACK, CODEX GREY, FORTRESS GREY AND SKULL WHITE ACRYLIC PAINTS

BROWN INK

Modular Bases

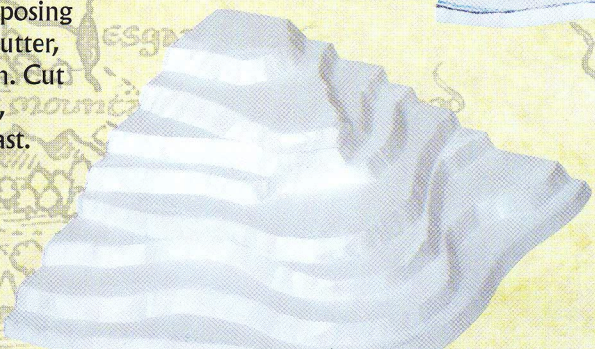
The two mountain sections will be the final parts of your Mordor modular gaming area. To begin this Modelling Workshop, make two 60cm/2' square bases in exactly the same way shown in Packs 44 and 45. Use duct tape to strengthen the edges as before. Once the bases are complete, you are ready to start making the mountains themselves.

❶ The Mountains

Each mountain is made from shaped layers of polystyrene sheet stacked one on top of the other. We used a total of eight layers, but you can use more or less as you see fit. Begin with the bottom layer. Take a sheet of 60cm/2' square polystyrene and, with a marker pen, bisect it with a rough curve extending from corner to opposing corner. Cut along the line with a hot wire cutter, leaving you with a shape like the one shown. Cut seven similar shapes from more polystyrene, making each one smaller in area than the last. When they are stacked up, the polystyrene layers should line up at one corner. Do not glue them together yet, as you need to cut out a cave first. It is a good idea to make the second mountain board now, so that you can make sure the two sets of layers match up.

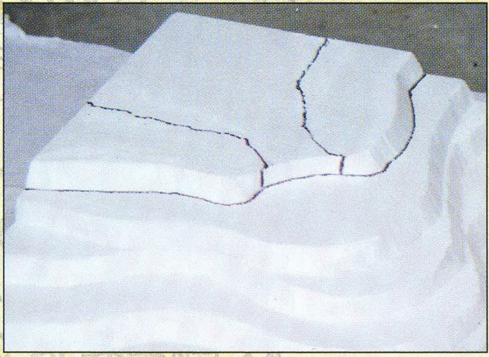
➤ FIRST LAYER

The largest layer of the mountain is made from a whole 60cm/2' by 60cm/2' square of polystyrene.



◄ BUILT-UP LAYERS

Position your layers so you can see how the mountain builds up, but don't stick them together yet.

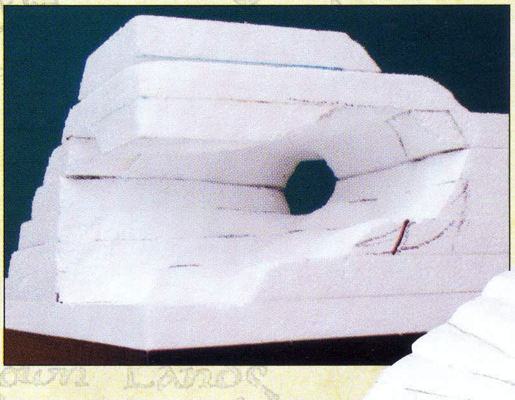


➤ CAVE ENTRANCE

Mark out the entrance level to the cave as a starting point. It should be wide enough to fit a normal warrior model through.

❷ The Caves

Take the top three layers from your stack of polystyrene and put them to one side for now. On the highest layer that remains, draw out an area to represent your cave, with a tunnel leading out to the curved edge to serve as the cave entrance. Cut out this cavity and use it as a guide to mark out the cave area on the next layer. Make each layer smaller as it gets closer to the base, so that the cave ends up with stepped sides, allowing models to be positioned on the various levels.



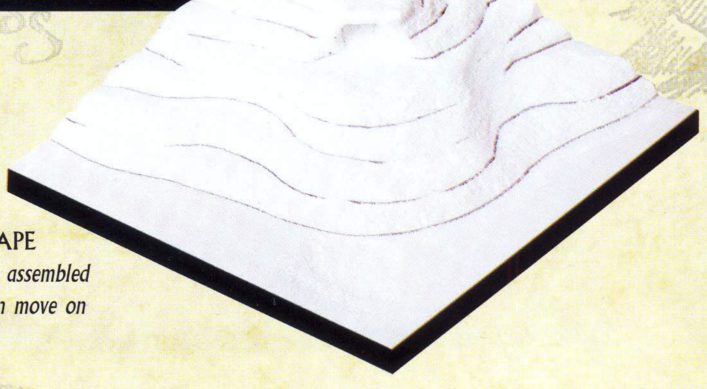
◄ THE CAVITY

Cut each layer to form a cavity within the mountain, ensuring there are plenty of ledges to place miniatures.

When you are happy with the size and shape of the cave, glue all the polystyrene layers together on top of one of your base boards, making sure the corners are all lined up. Glue the three sections that you put aside earlier on the top, providing a roof for the cave and a cap for the mountain.

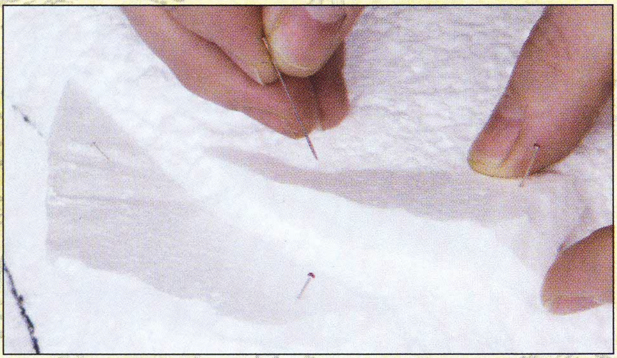
Use sandpaper to smooth out the steps of the mountainside so that you have slopes rather than harsh edges. You can also smooth off the steps inside the cave to make them look more natural. However, ensure that you leave some flat surfaces so that, in your Battle Games, miniatures can be positioned easily.

Finally, when you have two mountain sections built to this stage, position them next to each other and sand them down, ensuring that they fit neatly together, with no layers jutting out.



➤ TAKING SHAPE

Once the layers are assembled and sanded, you can move on to adding details.

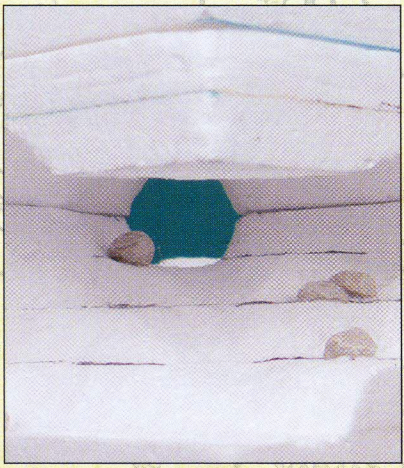


➤ LEDGES
Rocky ledges can be attached to the slopes of the mountain, using pins to hold them in place.

3 Detailing

To add further interesting features to the mountainside and provide convenient areas for miniatures to stand, you can make some rocky ledges. These are made in the same way as the jagged rocks from Pack 44's Modelling Workshop. First, roughly cut out some slabs of polystyrene. Next, cut diagonally through the thickness of each slab with a hot wire cutter, leaving two wedge-shaped pieces of polystyrene. Glue these rocky ledges at intervals to the sides of your mountains, making as many as you like. Once glued into place, it is a good idea to fill in any gaps between the mountainside and the ledges. Plaster filler is ideal for this job.

Next, take some small stones and glue them fairly randomly around the mountainside and inside the cave with PVA. This will break up any large, smooth areas. If you wish, you can also add small patches of gravel. Let the glue dry thoroughly before moving on to the next step.



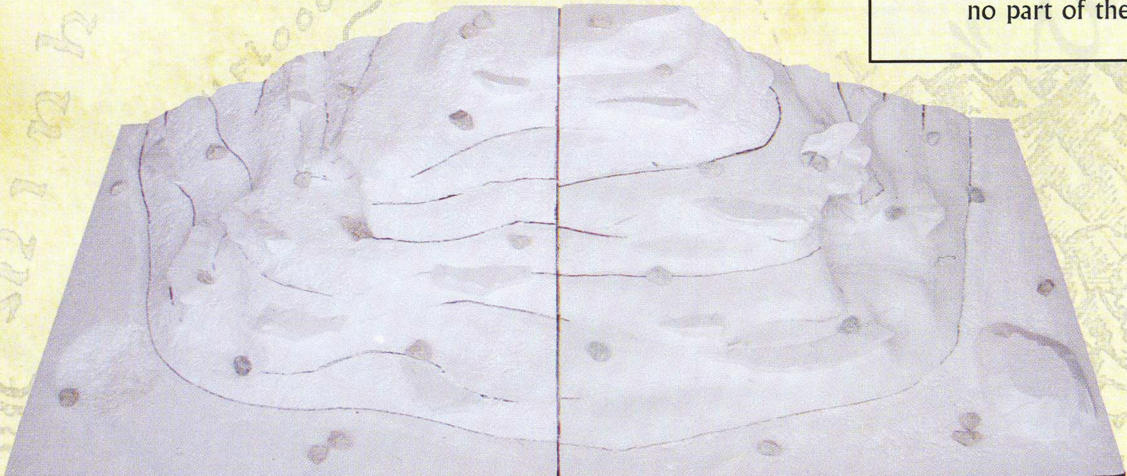
▲ FILLING GAPS
Use plaster filler to conceal the joins between the mountainside and the ledges.

▲ THE CAVE
Don't forget to add details to the inside of the cave, too.

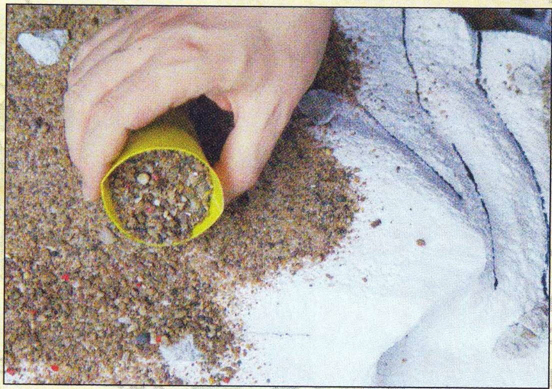
> *'If the mountain defeats you, will you risk a more dangerous road?'*
>
> SARUMAN™

TOP TIP

Because the rocky ledges need to be glued to a curved surface, you may find that they are difficult to stick down. We used dressmaking pins to secure the ledges in place while the glue was drying. You can either remove the pins once the ledges are stuck, or leave them where they are, as long as no part of them is sticking out.



➤ THE MOUNTAINS ASSEMBLED
Here are the two mountains. Notice how they are fairly symmetrical, but that the caves have been positioned differently for variety.

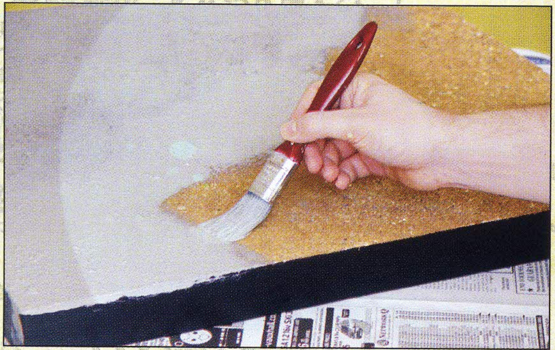


➤ POURING SAND
Glue the sand to the mountainside with PVA.

4 Texturing the Mountains

Using a large brush, apply a liberal coat of thinned-down PVA to the top surface of the board, carefully avoiding the rocky ledges and stones. Before the glue has dried, sprinkle a generous layer of modelling sand all over it. Leave the board to dry for a while before tipping off the excess sand onto some newspaper, and transferring the excess into a container so that none is wasted. Repeat the process for the inside of the cave. When the glue has completely dried, apply a coat of textured paint to the rocky ledges to distinguish them from the rest of the board.

Next, you will need to seal the texture just as you did with the previous modular sections. Mix up some textured paint and PVA glue in a container and dilute it so that it has a runny consistency. Paint all the sand-covered areas with the mix, letting it soak into all the nooks and crannies. Let the sealant dry – preferably overnight – before painting the mountains.

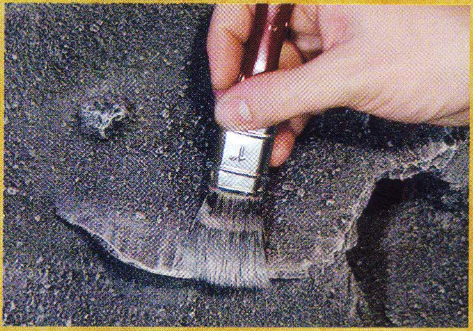


➤ SEALING THE TEXTURE
A liberal coat of sealant will ensure that none of the sand gets brushed off during painting.

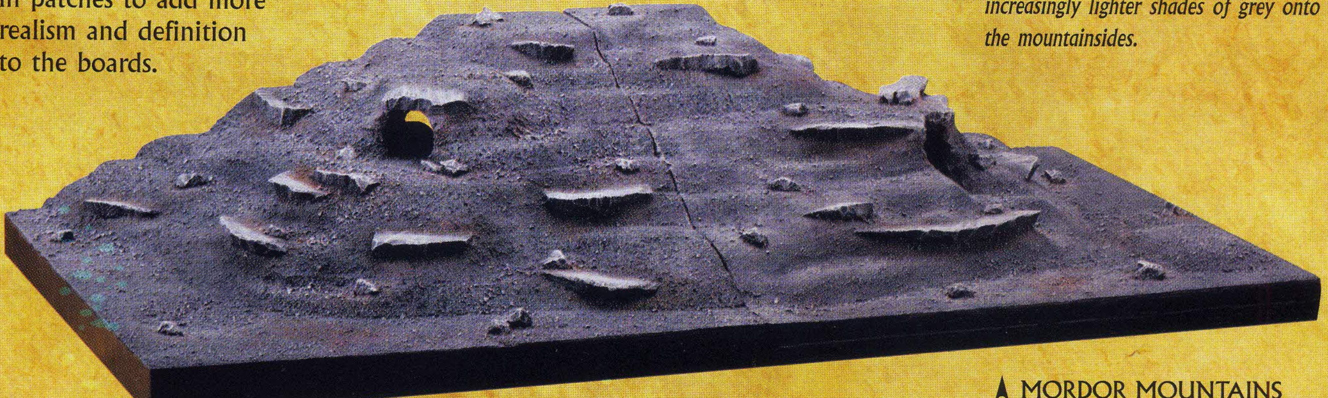
Painting the Mountains

The mountains are painted in the same way as the modular boards from previous Packs. If your sealant was not made up from black textured paint, you will need to undercoat the boards with Chaos Black paint before continuing.

Apply a heavy dry-brush of Codex Grey over the sand covered areas. Paint an even coat of Codex Grey onto the rocky ledges and stones. Next, apply a lighter dry-brush of Fortress Grey over the entire surface of the board, including the stones and ledges. Finally, a very light dry-brush of Skull White completes the highlights. If you wish, you can use washes of Brown ink in patches to add more realism and definition to the boards.



▲ DRY-BRUSH THE MOUNTAIN
Build up the highlights by dry–brushing increasingly lighter shades of grey onto the mountainsides.



▲ MORDOR MOUNTAINS
This imposing mountain is a great addition to your Mordor terrain.

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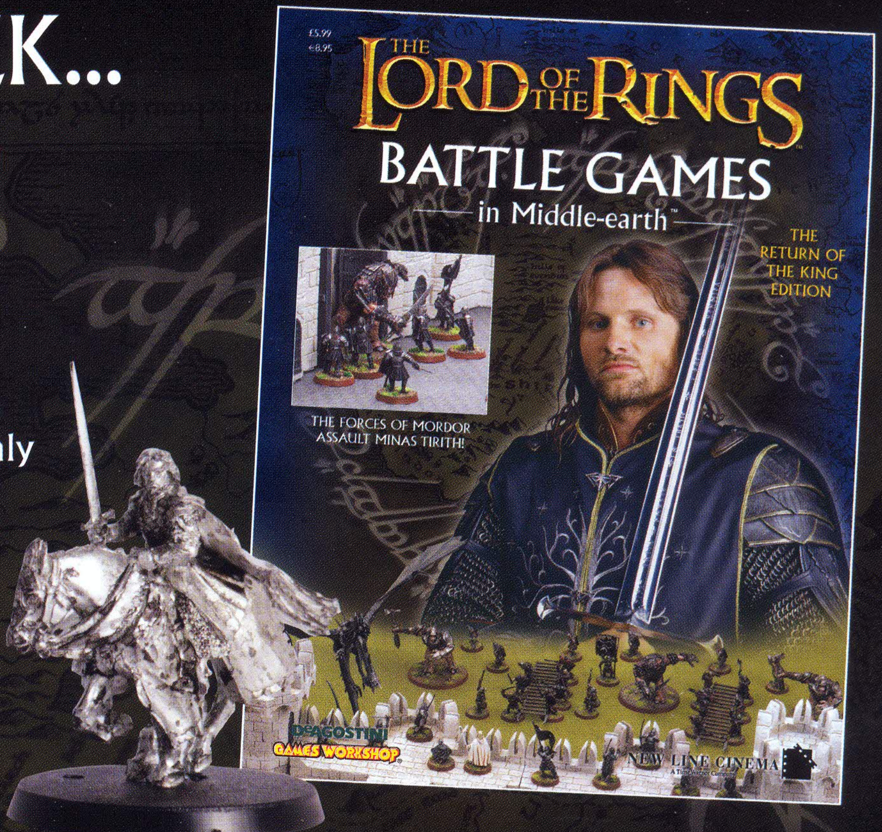
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